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suggested interpretation of *hoodless*: "without a turban; *i. e.* to travel as a Giaour, which would be unsafe, whereas to be dressed as a Dervish, *à la Palgrave*, might enable him to pass" (*Notes and Queries*, April 18, 1885, p. 315); and DR. W. HAND BROWNE's note on *the drye se* (*Notes and Queries*, Feb. 21, 1885, p. 149) has also apparently escaped the editor's notice, and may, therefore, be quoted for the convenience of those that may not have easy access to the original: "Mr. Brae . . . argues, with plausibility, that the Carrenare is the gulf Il Carnaro (now Il Quarnero) in the Adriatic, between Istria and the coast of Croatia, said to be very dangerous to mariners. Of *the drye se* however, Mr. Brae can make nothing. If we accept this explanation of the Carrenare, why should not *the drye se* be the Adria Sea, or Adriatic? CHAUCER would have written this *adrye*, like *Walakye*, *Surrye*, *Arabye*; and the customary crasis of the article would give us *thadrye se*."—xxi, 36 *Than ál | this wórd(e)s | richéss(e) | or cré | atúre* is so obviously correct both in sound and in sense, that one must attribute MR. SKEAT's note to an accidental inadvertence. A like judgment is applicable to the note on ix, 1063. *lyf* in Middle English often means 'a living person' (*vide* MAYHEW and SKEAT's 'Concise M. E. Dictionary'); so in this place, *lyves* (genitive) *body* has the sense of 'a living person's body,' 'a living man.'

In the "Introduction" an error, important enough to correct, occurs at page viii. The titles in MASON's Preface (p. 14), where vi and ix ('Modir of Lyf,' and 'Modir of God,' respectively) are both named 'Ad beatam Virginem,' have occasioned, as may be conjectured, the misstatement that the 'Mother of God' was printed in MASON's edition of 'Occleve's Poems' (1796).

The student of CHAUCER feels at every turn the want of an exhaustive dictionary of the poet's language; an extension, therefore, of the "Glossarial Index" to a complete Glossary for the texts in this volume, would be widely welcomed.

JAMES. W. BRIGHT.

*Die Jungfrau von Orleans* von J. C. F. VON SCHILLER. By BENJ. W. WELLS, Ph. D. 12mo, pp, xix. 224. Boston. D. C. Heath & Co. 1889.

SCHILLER's 'Jungfrau von Orleans' has been and will continue to be a favorite textbook with students of German. This explains why publishers of German classics make it one of their series. Another edition of this beautiful drama has been sent out by D. C. Heath & Co., and both publishers and editor are to be congratulated on their success.

The biographical notices of the historical characters in the drama are excellent, and by dispensing with the troublesome work of referring to biographical dictionaries and encyclopædias will prove very beneficial to a large class of students who are either too indolent or too careless to look for any light outside the textbook and classroom. The editor is anxious that the pupil should enter "into the spirit of the period and the characters," so that he may view the work from a critical and literary standpoint, without which no one can fully appreciate this excellent drama. To render this easy, DR. WELLS has furnished very copious notes; besides the purely historical, there are many appropriate allusions to the classics, both ancient and modern. Very interesting and to the point are the notes to lines 526, 697, 1157, 2145 and 2345. Some readers will be disappointed, on turning to the notes, not to find some light upon such terms as *Rabenmutter*, l. 15; *den heil'gen Pfug*, 347; *Tafelrunde*, 543; for, unfortunately, many bright pupils know more about Greek and Roman mythology than about modern literature.

The grammatical and linguistic notes are, in general, quite full, but the author proceeds either on the basis that it is more important for the student to be acquainted with the history and literature than with the grammar and dictionary, or that he has more knowledge of the former. He has done well to insert the grammatical appendix, pp. 223-4, containing the regimen of verbs, and the subjunctive mood—two pages which will prove very valuable to the beginner. We are tempted to ask why they were not placed at the beginning instead of at the close of the book.

These philological notes might have been much fuller. If, as in the note to line 19, it is necessary to inform the pupil that *drum* stands for *darum* and that *drin* is for *darin*, or, as in line 47, that the reflexive verb is often used for the passive, it would not have been amiss to notice the construction of *bedroht*, l. 443; or *nur nicht*, l. 510; or explain such phrases as, *den des Blutes jammert*, l. 1181; *von Scheue löst sich mir das Herz*, l. 2700; or *behaucht ich dich*, l. 3345.

That part of the introduction devoted to "the metre and the rhyme" will doubtless interest some readers, but will not be appreciated by the majority of those for whom this volume is intended; since students who have studied German only two or three terms can scarcely be expected to derive great profit from pp. ix-xii. The same may be said of the variant readings at the bottom of the page.—It is to be regretted that the editor has not given a little more prominence to comparative philology, for there is nothing that is more instructive and fascinating to the average student of language. There is scarcely a passing allusion to it in his notes.

The proof-reader was not quite equal to his duty; nevertheless typographical errors are not numerous and future editions will correct *Kiegesunglück*, l. 205; *Muthigsten*, l. 417; *Muth*, l. 428 (compare *Mut* in other parts of the book); *Bouducour* (comp. l. 287), 2. *Auftritt*, top of page 111; and *enfällt*, in the stage-directions after l. 3544. The same applies to the notes on lines 14 and 15.

On the whole, DR. WELLS has produced an admirable textbook; so far as I know, it is the best edition of this drama for American students. Next to the editor, the printer deserves commendation for his excellent workmanship. The type is new and clear, a great improvement in many regards over former editions.

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*Über Reciproke Metathese im Romanischen*  
von DR. D. BEHRENS. Greifswald: Julius  
Abel, 1888, pp. 119.

Reciprocal metathesis of two sounds not immediately following each other has long

been a well-known phenomenon in numerous languages. For the Romance group prominent cases have, for the most part, been cited or collected from the Spanish, or the Italian dialects. Indeed Spain, for a long time, seemed in a fair way to be regarded as the special home of reciprocal metathesis. This is no longer true to-day, as it is the task of the present investigation abundantly to show.

The nature and import of metathesis has been variously interpreted. The error has often been made of giving one common explanation to phenomena essentially distinct and heterogeneous. Therefore the author, before approaching the burden proper of his investigation, devotes an introductory discussion of twenty pages to an explanation or *résumé* of the views commonly held on the question, and of the various sound-changes commonly included under the term metathesis. This discussion, if not exhaustive, brings out clearly the fact that things essentially different, regarded from a historic and genetic point of view, have been called by the name metathesis. If one is convinced that under metathesis should be arranged various forms of development which are only incidentally similar,—similar in so far as it is a question of changes which in general cause sounds to give up their original position in favor of a neighboring one,—then one may style as metathesis even such sound-changes as those of GLORIA to French *gloire* and CAPIO to Port. *caibo*.

But for the author and his conception of reciprocal metathesis something more definite and tangible is necessary. Certain external conditions of sound-change and their influence upon the phenomena in question, must come in for important consideration.

Reciprocal metathesis is something more than accidental change, or exchange, of the position of letters. It is favored or hindered by the relative nearness of the sounds as they are produced by the vocal organs. Consonants which are closely related in their manner of articulation, easily undergo this change of position in the word. The author's conception of metathesis applies, further, to sounds not immediately following each other, but which are separated by at least one other sound. As to the deeper and more underlying